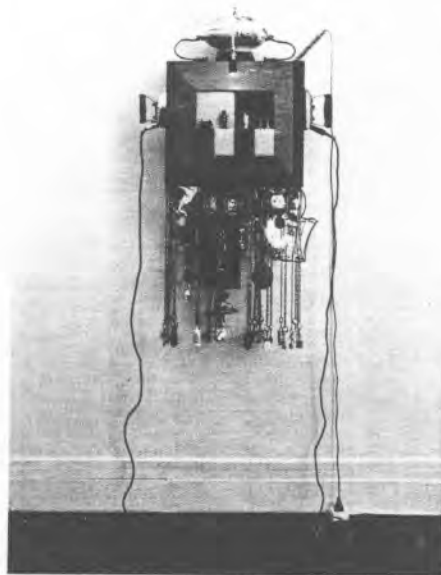


larger size. Francis's success in doing so, as well as the sheer gutsiness involved in working at this scale (and getting everything right in the process), instantly banished a truckload of preconceptions. It became evident that the brilliant painter of the 50s is still thriving. Whatever the formulaic works that may have been produced in between, anyone capable of creating beautiful monsters like this one is a painter to be reckoned with (again).

**Meyer Raphael Rubinstein**



**SKALL, INTERIOR TREASURE, 1988-90.**  
MIXED MEDIA, 190 x 70 x 37 CM.

## SKALL FARIDEH CADOT

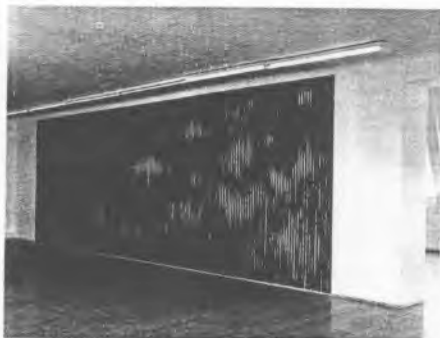
If he first made a name for himself by his mailings (most notably his *Skall d'or* which was addressed to those artists and galleries whose shows he had particularly enjoyed), Skall has been no less active in his three-dimensional work since the beginning of the 1980s. Assembled of assorted poetical objects, his works revel in a marked sense of metamorphosis and wonder. While the use of objects alligns him to a certain extent with artists of his own generation, his predilection for baroque, his nods in the direction of ethereal and slightly decadent symbolism, serve to distance him from his peers.

Hovering somewhere between painting and sculpture, Skall's pieces derive mainly from still-life or the sanctuary bedecked with offerings and ex-votos. Illuminated like precious relics, they might also conjur up the aura of a Christmas tree.

The work owes part of its individuality to the paradoxes it highlights. Skall would seem to rejoice in showing up both sides of the same thing: the funny and the serious, the sacred and the profane, kitsch alongside beauty, magic and its artifice. The same ambivalence can be found in his work which on the one hand attest to the history of art, while on the other hand reveal an almost fetishistic relation with the object—a relentlessly magnified object that Skall charges with the dimension of ritual or talisman.

**Françoise-Claire Prodhon**

*(Translated from French by Christopher Martin)*



**KARL-HEINZ STRÖHLE, WALL-PAINTING, 1991.**  
ACRYLIC ON WALL, 450 x 260 CM.

## NICE

### CINDY BERNARD AIR DE PARIS

A pupil of Baldessari, Californian artist Cindy Bernard presented the first seven in a series of twenty-one color and black and white photographs. The images in question depict landscapes taken from American movies made between 1954 and 1974 (including Alfred Hitchcock's *North by North West* and John Ford's *The Searchers*).

After delving into the archives of the film production companies concerned, Cindy Bernard returned to the exact locations of the original films to recapture images of the places now relieved of the paraphernalia of filming. What stands out about the whole project is the way in which the pictures somehow all bear the hallmarks of American cinema, bearing out Bernard's original hypothesis that the cinema has transformed the very reality of the American landscape. Despite the fact that they are now disencumbered of the action that once took place within them, the images harbor a feeling of absence and disappearance. Simultaneously representing the landscape and the void left behind by the departure of the filming crews, they are a statement of the effect cinema has had on the very reality of just how the American landscapes represented are perceived (and in this respect, there are similarities with the work of Hirsch Perlmán, most notably as regards the conditioning of the perception of the image by the text).

The book accompanying the project will contain texts by Benjamin Weiss, destined to "fill" the void left behind since the filming action deserted the scene, entitled *Ask the Dust*: the series will glance directly back into American history as described by John Fante—that is to say, realistic and fictionalized at the same time.

*Two Roads*, which was made for the exhibition, consists of two near identical photographs of a road on the coast between Nice and Monte Carlo. One of them shows the place where Grace Kelly once drove a car during a shoot for Alfred Hitchcock's *To Catch a Thief*, while the other shows the tract where, years later, she would meet her demise for real. Both pieces are hung low on the gallery walls, face to face, quite literally reflecting each other—fiction reflecting reality and vice versa.

It is also this ability to maintain distances and, on other occasions, to highlight narrations that make these works by Cindy Bernard so exceptional.

**Eric Troncy**

*(Translated from French by Christopher Martin)*

## VIENNA

### KARL-HEINZ STRÖHLE THEURETZBACHER

With his recent exhibition, Karl-Heinz Ströhle has established a place for himself among the main exponents of Austrian post-conceptual abstraction. Along with this tendency, he has recourse to certain traits of Viennese modernity, such as the use of the decorative element as the main corpus of the work, and the middle European tradition of abstraction, but does so in such a way as to address questions hailing from current western European art, such as the position of the image in a society presided over by the media.

It is important, however, to clarify two points. This painting has nothing whatsoever to do with a random reworking of Op art or the *trompe l'oeil* effect. Nor is it a mere copy or simulation of more recent 1980s neoconceptual painting. Indeed, we might term this kind of painting "systematic" since its first priority is to "build" its own visual sign to escape the media shtick. To this end, Karl-Heinz Ströhle, following a period spent in Paris, but now lives and works in Vienna, uses a pictorial method which combines an "art of systems" (in the same way as François Morellet) with an all-over which leaves everything to chance without being expressionist: by covering the canvas vertically and piece by piece with adhesive tape, the artist proceeds from left to right, "amputating" the black vertical strokes from the left side, making for regular and irregular elements and sometimes allowing for a "double" space—open as well as closed—which, in turn, becomes the sign.

Born 1957 in Vorarlberg, Ströhle was active in the renewal of current Austrian art throughout the 1980s without ever adhering to any of its tendencies. It is in this way that he is representative of the young Theuretzbacher gallery in Vienna where other "unaligned" talents from the 1980s, such as Wolfgang Stengl, Josef Kera, Franz Turtischer, and Mandre Du Schu have found an exhibition space along with the 90s generation.

**Robert Fleck**

*(Translated from French by Christopher Martin)*



CINDY BERNARD, TWO ROADS, 1991.  
COLOR PHOTOGRAPHS, 2 PANELS, 120 x 220 CM.

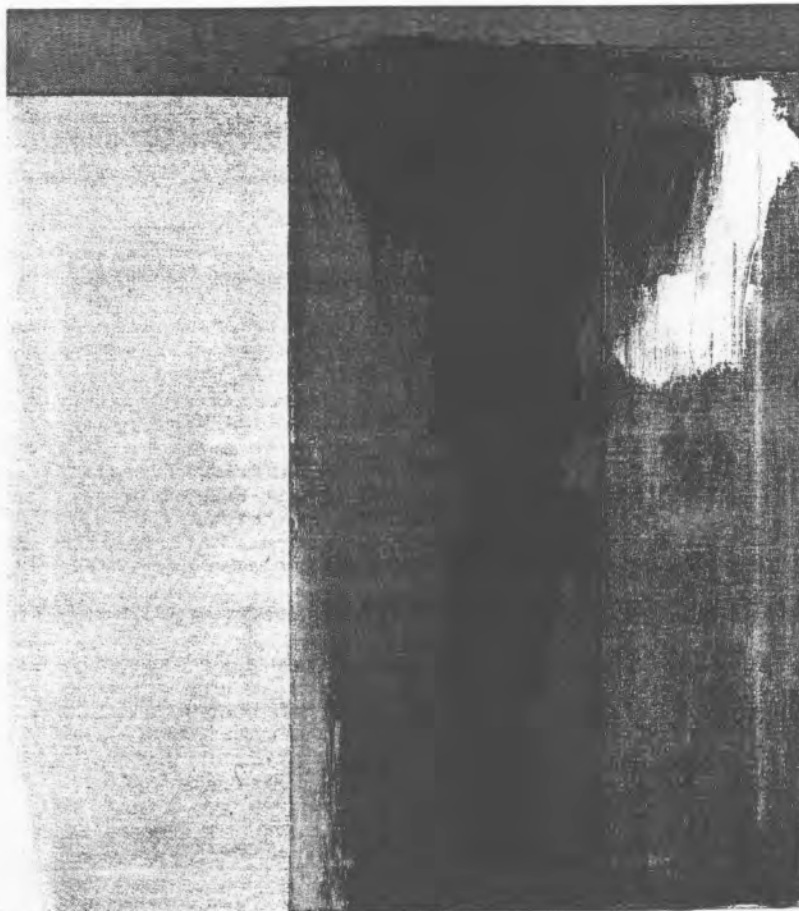
## ANTWERP

### RAOUL DE KEYZER ZENO X

It is not abnormal that the so far unknown pictorial work of Raoul De Keyzer (1930) enjoys such a broad international interest these days (exhibitions in the Bern Kunsthalle and in the Frankfurt Portikus in the near future). Raoul De Keyzer silently went through the evolutions that he could since the early sixties and did so in a retired and deliberately reserved way. In the sixties, he conceived "painted boxes," literally covered with canvas and placed directly on the floor, supporting the discourse of those days about the "object" character of painting.

The iconography of his work has an abstract form but has always been deeply related to nature and landscape. The chalk lines of a soccer field, for instance, and the range of shades within the color green often resulted in numerous paintings in which this "familiar" motive was used for an advanced analysis of a painting's formal elements.

It is surprising that he always tried to unbalance the mere geometrical composition, for instance by adding woolly strokes of paint or intuitively restrained smudges. The abstract expressionist character of many of his paintings was mostly tempered by traces of paint that



RAOUL DE KEYZER, HAPER, 1990.  
OIL ON CANVAS, 63 x 55 CM.

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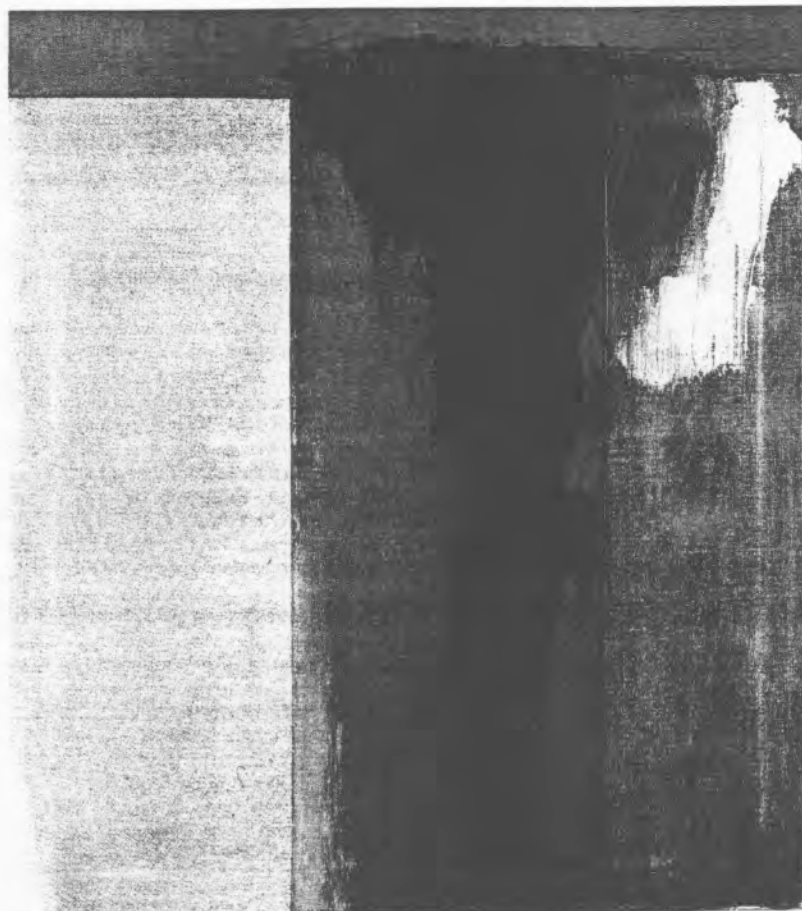
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